MARCH #5

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Note that the passage between measures * and ** is, in effect, played in key of D. I think the key changes go smoothly enough, but since I have only a fretless home-made guitar and a cracked voice to test harmonies with, I can't be certain. If the key-changes sound awkward, this passage can just be rewritten in the original key of C. The purpose of the key-change, ... is to avoid possible monotony from playing too long in one key.